

MUSIC - UNIVERSITY OF TORONTO
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Dvořák, Antonín
[Dumka, piano, op. 35,
D minor]
Dumka

M
25
Dg
op. 35

Der hochverehrten Frau

Olga Hoppe

D U M K A

(Elegie)

für

PIANOFORTE

componirt von

ANTON DVOŘÁK.

Op. 35.

Pr. M. 1, 30.

Eigenthum der Verleger.

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M
25
D9
op. 35

1008280

DUMKA. 1008280

Andante con moto.

Anton Dvořák, Op. 35.

Piano.

p *sempre legato*

cresc.

dim. *cresc.*

dim. *mf* *dim.* *p*

dim. *p*

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one flat (B-flat), and the time signature is 3/4. The piece features a variety of musical textures, including rapid sixteenth-note passages, sustained chords, and melodic lines. Dynamics range from *ff* (fortissimo) to *pp* (pianissimo). Tempo markings include *ritard.* (ritardando) and *a tempo*. The notation includes many slurs, ties, and articulation marks. The piece concludes with a double bar line and a small asterisk.

ff *ritard.* *a tempo* *f* *p*

mf *dim.* *pp* *dim.* *pp*

cresc. *f* *dim.* *p*

pp *cresc.* *dim.*

pp

cresc. *dim.* *pp*

12065 *

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature is one flat (B-flat).

System 1: Features a complex melodic line in the right hand with many beamed sixteenth notes. The left hand provides a steady accompaniment. Dynamics include *ped.* (pedal) and *dim.* (diminuendo). A *cresc.* (crescendo) marking is present in the right hand.

System 2: Continues the melodic development. Dynamics include *pp* (pianissimo), *mf* (mezzo-forte), *p* (piano), and *dim.*. The left hand has some longer note values.

System 3: Includes triplet markings (indicated by a '3' over a group of notes) in the right hand. Dynamics include *pp* and *ped.*.

System 4: Features a *cresc.* marking in the right hand and a *f* (forte) dynamic in the left hand. The texture becomes more active.

System 5: Dynamics include *p*, *dim.*, and *pp*. The right hand has some slurs and ties. The left hand continues with a steady accompaniment.

System 6: The final system on the page. It includes a *poco rit.* (poco ritardando) marking. Dynamics include *pp* and *ppp* (pianississimo). The piece concludes with a final chord in the right hand.

Additional markings include *string. e cresc.* (string and crescendo) in the left hand of the final system and a reference number *ped. 12065* near the bottom.

quasi tempo I.

The musical score consists of five systems of piano notation, each with a treble and bass staff. The key signature is G major (one sharp) for the first two systems and F major (one flat) for the remaining three. The tempo is marked 'quasi tempo I.'.

- System 1:** Treble staff begins with a repeat sign. Dynamics include *pp tranquillo* and *ped.* (pedal) markings.
- System 2:** Treble staff has a *cresc.* (crescendo) marking. Bass staff has *mf* (mezzo-forte) and *dim.* (diminuendo) markings. *ped.* markings are present in both staves.
- System 3:** Treble staff has a *f* (forte) marking. Bass staff has a *dim.* marking. *ped.* markings are present in both staves.
- System 4:** Treble staff has a *f* marking. Bass staff has a *p* (piano) and *dim.* marking. *ped.* markings are present in both staves.
- System 5:** Treble staff has a *pp* and *dim.* marking. Bass staff has a *f* marking. *ped.* markings are present in both staves.

Other markings include various slurs, ties, and repeat signs throughout the piece.

First system of musical notation, measures 1-4. The key signature has two flats (B-flat and E-flat). The first staff (treble clef) contains chords and moving lines. The second staff (bass clef) features a continuous eighth-note accompaniment. Pedal points are indicated by 'Ped.' and asterisks (*) in measures 1, 2, 3, and 4. Dynamic markings include *f* and *fz* in measure 3.

Second system of musical notation, measures 5-8. The first staff continues with chords and moving lines. The second staff has a more active accompaniment. Pedal points are marked with 'Ped.' in measures 5, 6, 7, and 8. Dynamic markings include *dim.* in measure 5 and *p* in measure 6.

Third system of musical notation, measures 9-12. The first staff shows a melodic line with some chromaticism. The second staff continues the accompaniment. Pedal points are marked with 'Ped.' in measures 9 and 10. Dynamic markings include *pp* in measure 9, *p* in measure 10, and *pp* in measure 11. The tempo marking *poco rit.* appears above the first staff in measure 10.

Fourth system of musical notation, measures 13-16. The first staff features a more active melodic line. The second staff has a steady accompaniment. Pedal points are marked with 'Ped.' in measures 13, 14, 15, and 16. The tempo marking *a tempo* appears above the first staff in measure 13. Dynamic marking *pp* is present in measure 13.

Fifth system of musical notation, measures 17-20. The first staff continues with a melodic line. The second staff has a steady accompaniment. Pedal points are marked with 'Ped.' in measures 17, 18, 19, and 20. Dynamic markings include *cresc.* in measure 17, *f* in measure 19, *dim.* in measure 19, and *pp* in measure 20.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The notation includes various dynamics, articulations, and performance instructions.

System 1: The first system begins with a *ff* (fortissimo) dynamic. The bass line features a *Ped.* (pedal) instruction. The second measure has a *f* (forte) dynamic. The system concludes with a *Ped.* instruction.

System 2: The first measure has a *fp* (fortissimo piano) dynamic, followed by a *dim.* (diminuendo) instruction. The bass line has a *p* (piano) dynamic and a *Ped.* instruction. The second measure has a *ff* dynamic. The system concludes with a *Ped.* instruction.

System 3: The first measure has a *fp* dynamic. The bass line has a *Ped.* instruction, followed by two measures marked with an asterisk (*). The system concludes with a *Ped.* instruction.

System 4: The first measure has a *p* dynamic, followed by a *cresc.* (crescendo) instruction. The bass line has a *Ped.* instruction. The second measure has a *fz* (fortissimo) dynamic. The system concludes with a *f* dynamic.

System 5: The first measure has a *dim.* instruction, followed by a *p* dynamic. The bass line has a *Ped.* instruction. The second measure has a *p* dynamic, followed by a *cresc.* instruction. The system concludes with a *cresc.* instruction.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. The right hand features a rapid sixteenth-note scale starting on G4, marked *f* (forte). The left hand plays a steady eighth-note accompaniment. Dynamic markings include *dim.* (diminuendo) at measure 2, *p* (piano) at measure 3, and *pp* (pianissimo) at measure 4. A *Ped.* (pedal) marking is present below the left hand in measure 4.

Second system of musical notation, measures 5-8. The right hand continues the scale, now marked *pp*. The left hand accompaniment is marked *Ped.* in measures 5, 6, 7, and 8. Measure 7 includes a *** symbol.

Third system of musical notation, measures 9-12. The right hand plays a series of chords and moving lines, marked *p* (piano) in measure 9 and *cresc.* (crescendo) in measure 10. The left hand accompaniment is marked *Ped.* in measures 9, 10, 11, and 12. Measure 11 includes a *f* (forte) marking.

Fourth system of musical notation, measures 13-16. The right hand features a rapid scale marked *f* (forte) and *string. e cresc.* (string ensemble crescendo). The left hand accompaniment is marked *Ped.* in measures 13, 14, 15, and 16. Measure 15 includes a *f* (forte) marking.

Fifth system of musical notation, measures 17-20. The right hand plays a series of chords, marked *f* (forte) in measure 17 and *dim.* (diminuendo) in measure 18. The left hand accompaniment is marked *f* (forte) in measure 17, *p* (piano) in measure 18, and *pp* (pianissimo) in measure 19. The system concludes with a *Ped.* (pedal) marking in measure 20.

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